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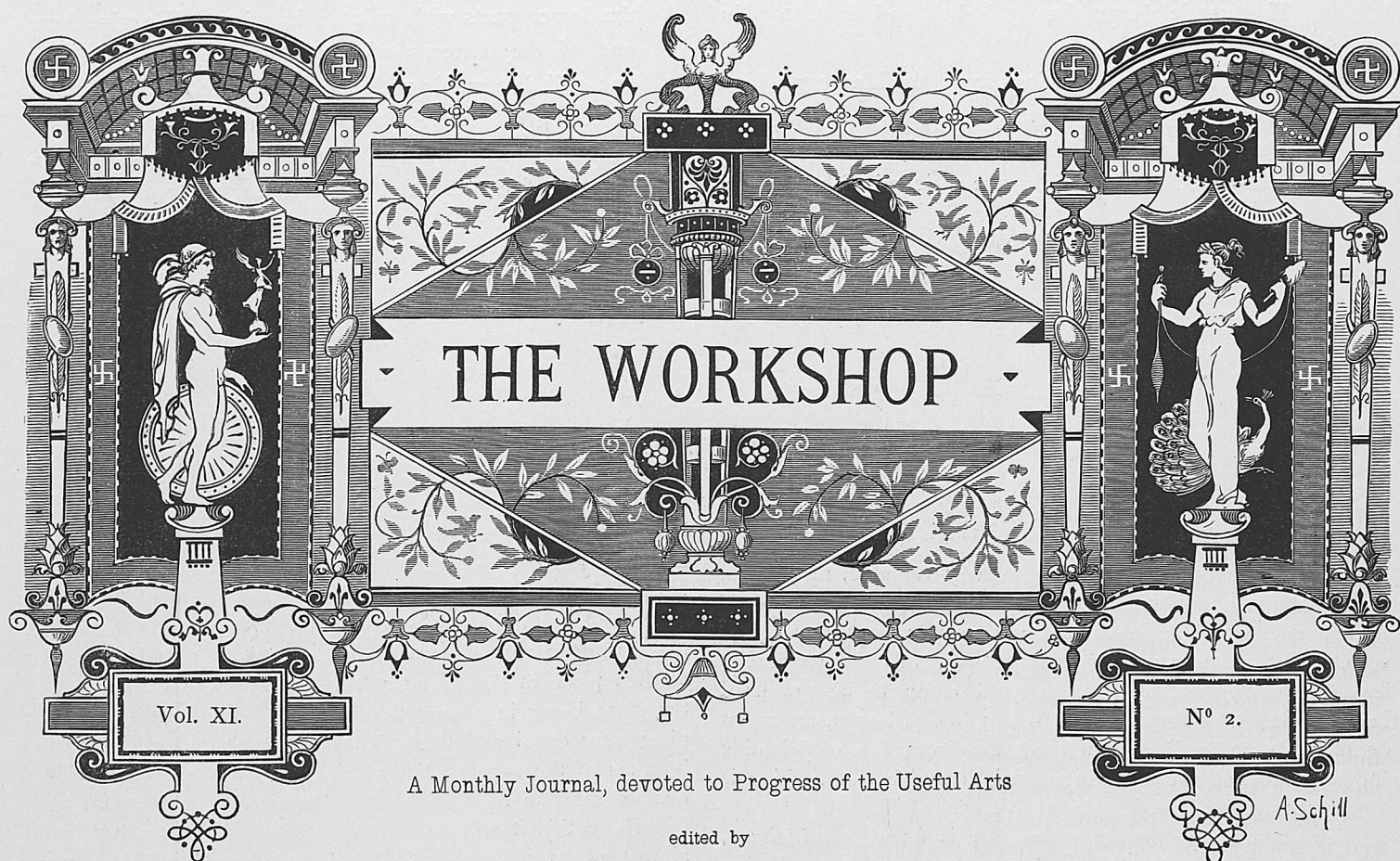
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edited by
AD. SCHILL
Architect.

EXPLANATION OF THE PLATES.

Plate 9. — Bedstead; designed and manufactured by L. Fischer in Vienna.

The hangings consist of light blue cloth with appliqué work in brown velvet. The woodwork shows the natural colour without high polish.

Plate 10. — Specimens of Roman Jewelry; designed and manufactured by C. Ansorge in Rome.

Plate 11. — Small Cabinet, from the Berlin Gewerbe-Museum; designed and manufactured by Boudillon in Paris.

This cabinet, illustrated by front and side views, was purchased for the Berlin Museum at the Vienna Exhibition. It is executed in walnut, enriched by fine gold lines, the panels of the doors showing beautiful marquetry in relief, dark walnut inlaid in light maple.

Plate 12. — Urn, Silver-Gilt; from the Ambraser Collection in Vienna*).

This richly decorated vessel is evidently a work of the best time of the Renaissance, though it shows neither date nor name of the artist. Our illustration gives the object in real size, which is cast in silver, chased and gilt. Uncertain as to its destination we may conclude from its having an iron pipe in the centre, that it served as a basin for a miniature jet d'eau, perhaps of odoriferous water.

*) Galvanoplastic copies to be had of C. Haas in Vienna, whose reproductions of similar objects may be warmly recommended.

Plate 13. — Specimens of Wrought Iron Work from Original Designs of M. George Klein in Salzburg, first half of 17th century.

Plate 14. — Capital of Pilaster from Casa Doria in Genoa.

Genoa, in its ancient parts, is particularly rich in marble door cases of the 15th and beginning of 16th centuries, ornamented with carved arabesque work in the rich style of Northern Italy or at least surmounted by medallions containing heads and a boldly profiled cornice. This rich treatment of doorways, frequently met with in Italian towns, is easily accounted for, if we consider that the decoration of lofty houses placed in narrow streets must be necessarily restricted to such parts as are easily accessible to the eye. One of the finest specimens of this kind is the magnificent doorway which, according to the inscription borne by two winged genii:

SENAT: CONS: ANDRE-
AE DE ORIA PATRIAE
LIBERATORI MUNUS
PUBLICUM.

was inserted as a national gift into the modest house of Andreas Doria († 1560) on the piazza San Matteo. Our plate represents a splendid architectural detail of this door in $\frac{1}{3}$ real size.

Plate 15. — Candelabrum in the Great Vestibule of the New Opera House in Paris, by Ch. Garnier, Archt.

The candelabrum has 3 lights and is 4.20 m. in height.

Plate 16. — Pattern of Hangings from the Mantegna Hall in Castello di Corte in Mantua.

The upper parts of the walls of the Mantegna Hall in Castello di Corte (Archivio) are enriched with frescoes,

the lower parts with painted hangings. We give here one of the patterns of the latter, perhaps the only one still discernible with some certainty. The diameter of the great circles is 47 cm., the date 1474. This beautiful ornament shows distinctly enough the influence of Eastern Art on Weaving of that age.

VARIOUS.

China making in Dresden.

The old Dresden china is extremely valuable, more from its quaintness and richness of design than for the method of its manufacture. The latter at one time was kept a profound secret, but, like many other trade secrets, this one eventually leaked out, so that the true material came to be produced in many German towns. In a report by Mr. E. Locke, an expert deputed by the English Society for the Promotion of Scientific Industry, we find the following description of how the china is now made at the Dresden Royal Works.

The material of the porcelain body is found near Meissen, and it is washed on the works. It has the appearance of being of a loose, sandy nature. The fine particles are floated away, and carried with the water along a series of spouts till deposited in tanks of slate, after which the water is gradually drawn off. The thick slip is then put in bags about two feet long and eighteen inches wide, which are laid on their sides upon wooden hurdles plaited with wickerwood. Several layers of hurdles and bags are put upon each other, a flat board is placed on the top, and a screw is brought to bear gradually, till all the water is squeezed out. The clay is then ready for tempering. The plates and round dishes are made upon the thrower's wheel, and are then blocked upon a mould on the wheel, the foot upon it being worked with a roll. When it has left the mould, it has to be hardened and the back turned on a wheel, to give the finished outline to the foot. The bottoms of all the plates and dishes are raised up about a quarter of an inch, to allow for the dropping in the firing of them. Another man does the finishing of the edges of the plates and dishes, for there is a clear waste upon the plate of half an inch, level with the edge, and that has to be cut away with a knife. The figure makers have their labours divided. The figures are all made very thick, and the bodies of some of the figures are all pressed solid; and to get the moulds close they are put under a screw press. The parts of the figures are then taken to the finishers, who have to go over all the surface with their tools, and every fold and embossment is retouched; it is a great waste of labour. The moulds are all very dull, and the lines of fine drapery hardly to be seen.

The plaster of Paris used for the moulds seemed very hard, with a gray look, and heavy in its gravity. The cottles used by the mould maker were of a very rude description, and those for the square moulds were made of plaster bats fastened at the corners with twisted wire; the plaster seemed to take a good finish.

The figures are burned the first time, laid upon their backs, with short props dipped into ground quartz. The kiln is divided

into two parts by a low dome about six feet high, with a hole in the centre of two feet. The clay is placed in the bottom part, and the gloss above, and all the saggars are luted. The ware fired in the bottom part of the kiln is hardly out of clay, and has done scarcely any contraction; it is as porous as an earthen piece in the biscuit state. It is afterwards dipped; and the glaze being in a very thin state, the dipper gets it on the piece very equal and thin. They do not use a wash for the bottoms of the saggars, but a thick bat of sagger clay, with a deal of sand in it, and it seems to answer the purpose well.

From this it will be seen that the piece of ware has to do almost all its contraction in the second burning with the glaze upon it, and with no support at all. Mr. Locke was told the contraction was one-sixth; but, from what he saw, he thought it about one-eighth. The glaze is composed of felspar from Norway, good clear quartz, and a limestone, of a bluish grey colour before it is calcined. The clay with which they make the saggars is found in the neighbourhood of Meissen; it is not a fire clay, but more after the nature of a ball clay. They use the ground grog and a sand mixed with it. Coal is obtained from Bohemia; it is of a very dull-looking black, and the cost must be considerable from the distance it has to come.

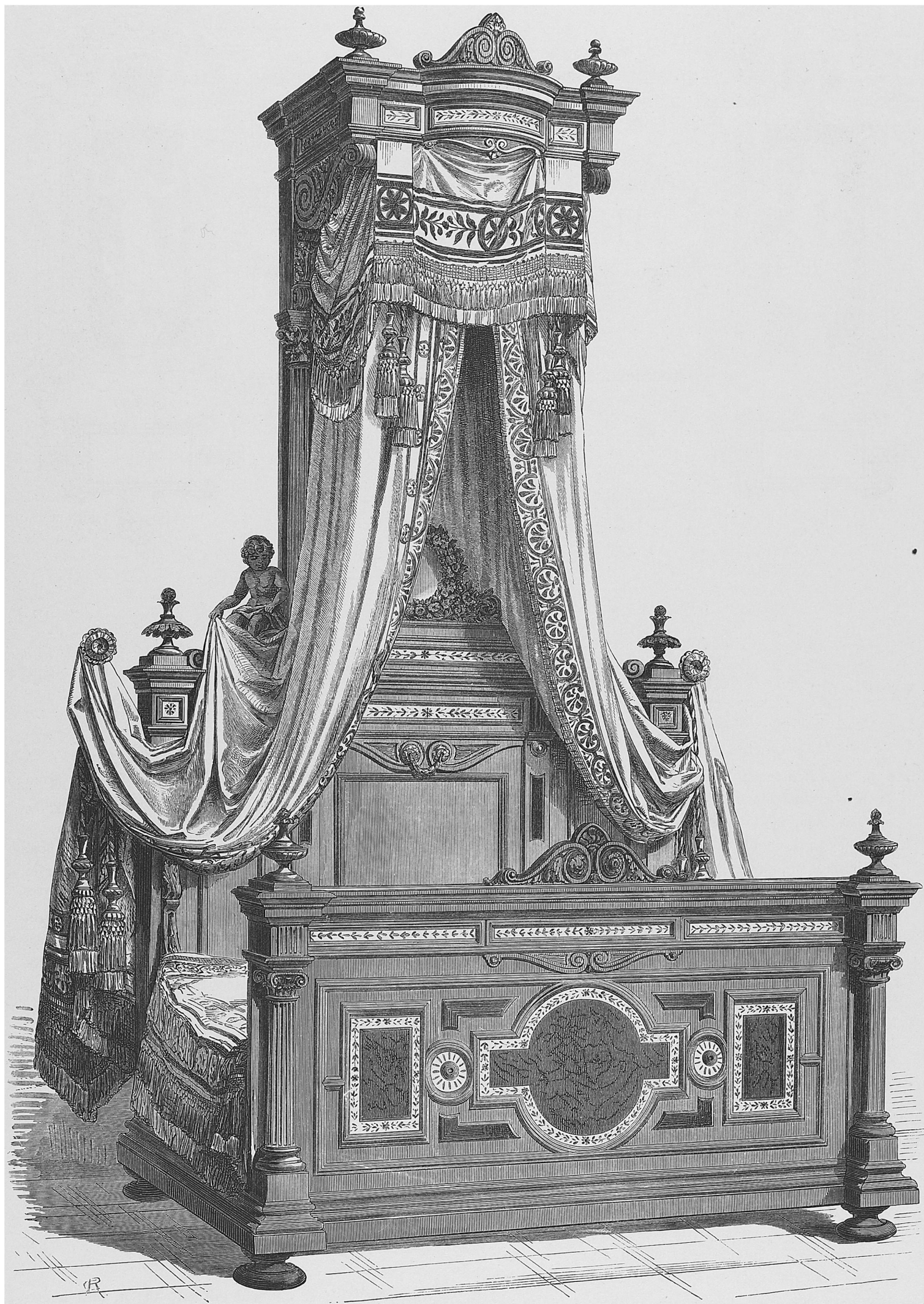
Scientific American.

Tinning Thin Cast Iron.

In tinning thin cast-iron goods they run the risk of losing part of their substance by the filing or friction necessary for the removal of the oxide with which they are coated, or of twisting out of shape in the furnace if the oxide is removed by heat. They run the same risk from heat employed in the ordinary process of tinning. Where it is of consequence to avoid these evils, the first may be obviated by scouring with sand and a solution of 2 parts sulphuric acid in 8 of water until the rust vanishes. The goods are then washed with fair water and set in a solution of 1 part sulphate of copper in 8 parts water. Here they are left till they have become coated with a faint red coating of copper, which is cleansed with sand and water. They are now brushed with a solution of chloride of zinc and dipped at once into the melted tin. If it is desired to give brilliancy to the tinning, the goods are again dipped, the second time in a second vessel, the molten tin in which is covered with a layer of tallow. The tallow prevents the tin from oxidising during the operation, and the goods come out bright. The coppering of the goods before tinning facilitates the latter operation, which may be conducted at a heat such that the goods run no risk of warping.

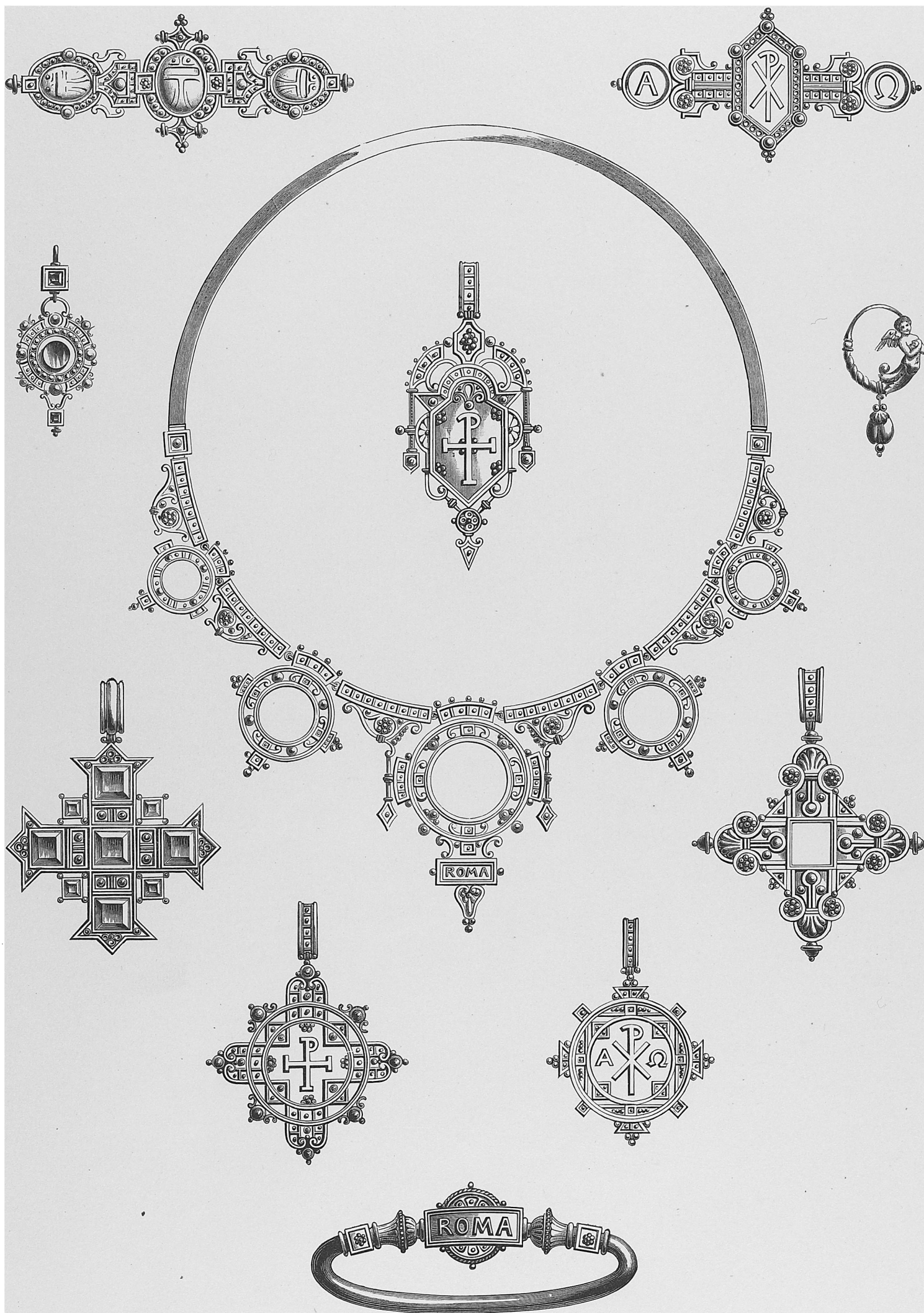
Iron.





Bedstead; designed and manufactured by L. Fischer in Vienna.

From the Munich Exhibition 1876.



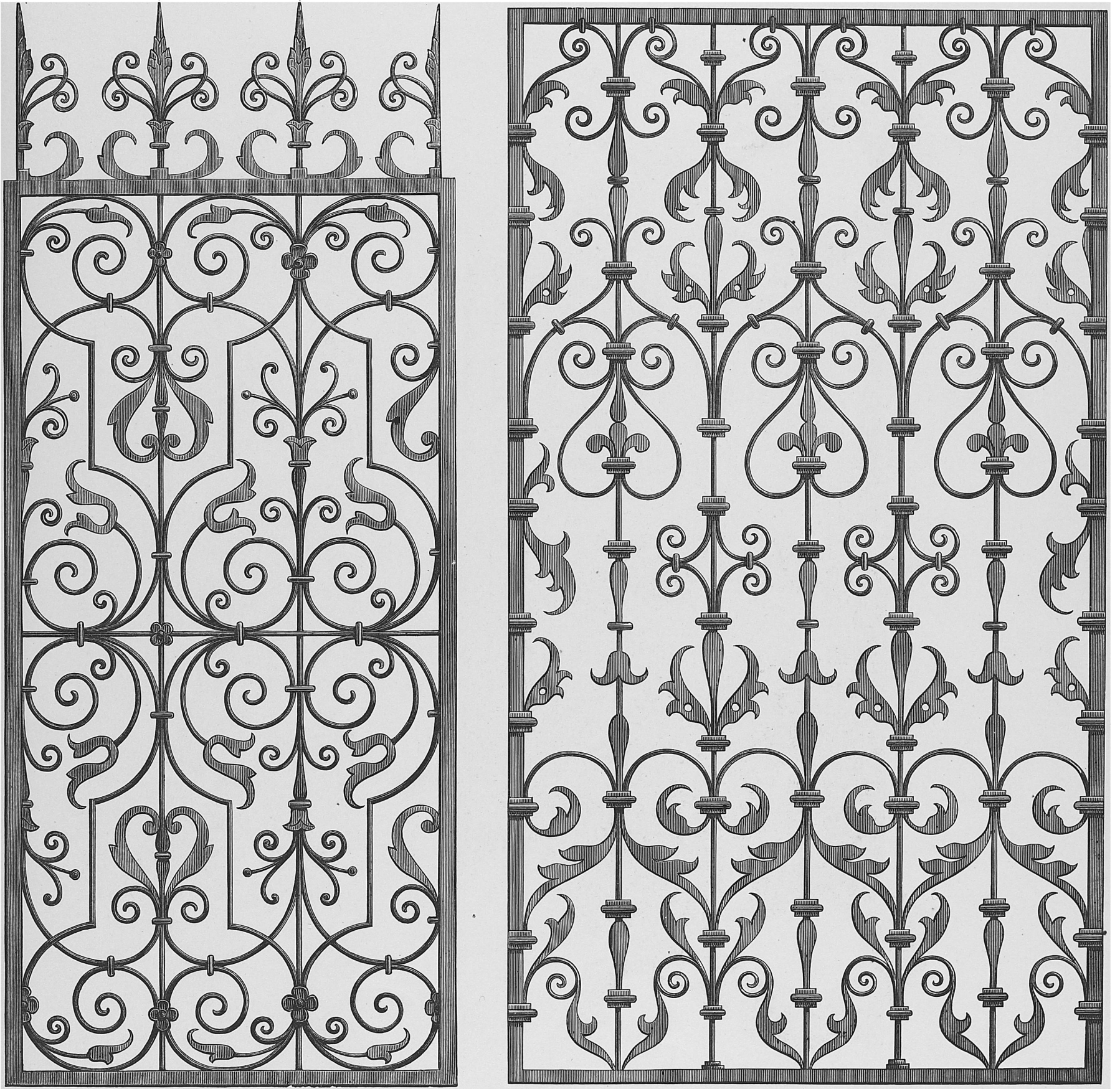
Specimens of Roman Jewelry; designed and manufactured by C. Ansorge in Rome.



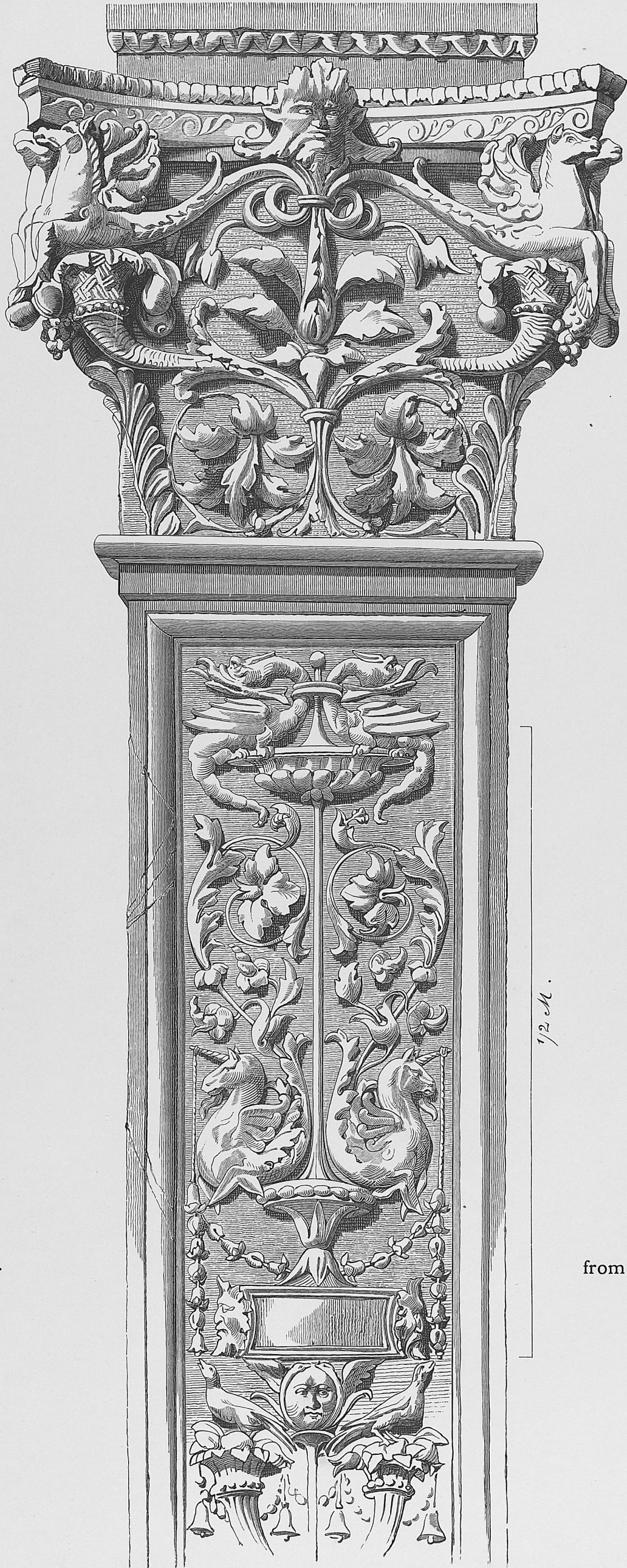
Small Cabinet from the Berlin Gewerbe-Museum; designed and manufactured by Boudillon in Paris.



Urn, Silver-Gilt; from the Ambraser Collection in Vienna.



Specimens of Wrought Iron Work; from Original Designs of M. George Klein in Salzburg.



Capital of Pilaster

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Candelabrum from the Great Vestibule of the New Opera House in Paris, by Ch. Garnier, Archt.



Pattern of Hangings from the Mantegna Hall in Castello di Corte in Mantua.